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—The Editor

DRACULA RETURN

another comeback for the Thirsty Count!

It is a 19th century tale that there existed in Central Europe a Count Dracula. This human in appearance and cultured in manner, he was, in truth, a living undead—a force of Evil—a VAMPIRE.

Feeding on the blood of innocent people, he turned them into his own kind, thus spreading his evil dominion ever wider. The attempts to find & destroy this evil were never proven completely successful, and so the search continues to this very day.

CHAPT. 1 THE TOMB OF DRACULA

Two cars speed along the highway at twilight, thru the murky mist that pervades the forest in the Balkans. Soon they pull to a stop at the roadside, and a number of dark figures emerge and gather in a circle. The leader *John Wengraf*, a tall gentleman in a trench coat, checks his watch with those of the others and asks his companions to don their crucifixes.

Soon the sun will set. There is not much time.

The leader is given a key and the group follows him as he stalks toward the graveyard. Onward thru the city of the dead they march, wielding their cargo of wooden stake, mallet & wolfsbane. Presently they arrive at the tomb and the leader goes to its door, unlocking it. Within the tomb they find a coffin—the resting place of Dracula. A priest takes his place at the head of the coffin and, gripping the crucifix, begins to pray. The leader appoints a man to stand at the door and watch the setting sun.

"Let us know as soon as the sun clears the edge of the earth."

The coffin lid is removed and laid aside. The leader tightens his grip on the stake & mallet and awaits the coming of the darkness.

"Just a few seconds more."

The moments tick on breathlessly. The sun hides beneath the horizon and then the cry rings out:

"NOW!"

CHAPT. 2 THE VAMPIRE VANISHES

The mallet is lifted in preparation for the strike but as the leader gazes into the coffin his face becomes as pale as that of the Vampire himself.

"Why, he's gone!"

"But where? Where?"

The leader of the group frowns angrily. "I don't know—but wherever he is, he must be found..."

Elsewhere, at a railroad station, artist *Bellac Gerdal* (*Norbert Schiller*) bids his father & his mother *Freda* farewell. Their faces are streaked by tears but their sadness is mixed with joy for Bellac is to journey to the New World. There his cousin *Cora Mayberry* is to take him under her wing.

LA TS...

In 1958 the Czechoslovakian actor Francis Lederer donned the cloak of the Demon of Darkness to play the role immortalized by Bela Lugosi. United Artists made the picture. Here is the story. (On television it is known as THE CURSE OF DRACULA.)



"At least in America I will be welcome. I can paint life as I see it. An artist must have some kind of expression."

"You will like America, Bellac," says his father. "You are lucky to be free."

Bellac bids his parents a final goodby and boards the train. As he enters his compartment he discovers that he must share it with another—a dark man whose face is concealed behind the pages of a newspaper he is reading.

Ignoring the silent stranger, Bellac places his luggage over the opposite seat and suddenly, thinking he has heard a voice, turns. The stranger has risen from his seat and is advancing menacingly toward him. Bellac's eyes become wide as he recognizes the man's face. He screams—

Its bell & whistle screech wildly in the night as the train plunges into the darkness of a tunnel.

CHAPT. 3 SINISTER FREIGHT

Carleton, California, is the proverbial sleepy little town but it seems to pulsate silently with expectant anxiety. By now everyone is aware of the fact that Bellac is due to arrive and they await him with unconcealed curiosity.

Little Mickey Mayberry (*Jimmy Baird*) races thru the hills in search of his kitten Nugget, named for her rich golden fur. He calls her and soon hears her meow. Scarrying toward the sound he manages to trace it to its point of origin—the old cave, whose entrance had long ago been sealed with a number of rotting boards. Mickey looks for a loose board thru which Nugget might have gotten into the cave and glances up at the large sign scrawled overhead: DANGER—NO TRESPASSING BEYOND THIS POINT—OPEN PIT.

At last he discovers 2 loose boards which, when moved aside allow one entrance to the cave. Stealing thru this gateway Mickey comes upon Nugget playing in a deep open pit form which several jagged sticks of wood rise. He calls the cat but she ignores him and continues to curl up and wash herself. Finally Mickey, satisfied that Nugget is safe & healthy, decides to leave, and the lonesome cry of the approaching train spurs him into animation.

Nearby, at the Carleton railroad station, the stationmaster Eddie & his helper Mel hear the train whistle and are amazed—the train is nearly half an hour early, a situation which has no precedent in that locale.

Mickey runs thru the street and bumps into his neighbor Tim (*Gage Clarke*) on his way home. Both are aware of the train's arrival. Tim urges Mickey to get the family ready and before long Mickey bursts into the house, where his mother Cora (*Greta Granstedt*) & lovely sister Rachel (*Norma Eberhardt*) leisurely prepare for Bellac's coming—in half an hour. But when he tells them that the train is early, all pandemonium breaks loose. Cora babbles excitedly as she straightens her make-up and Rachel runs around in circles, admittedly nervous:

"Think of it! A man like that, part of us—a man who's been all over the world and seen everything and done everything . . . I just can't believe it's happening to me!"

Soon they arrive at the depot and, hurrying out of the car, ask Eddie if their relative Bellac Gerdal

has gotten off the train.

"He must have missed his connection," replies Eddie. "No passenger, Cora—just this freight."

He points to a single crate, the size of a coffin . . .

CHAPT. 4 THE MAN FROM THE MIST

Disappointed, Cora asks Eddie to double-check, and as he returns to the station house a thin spectral mist emerges from the crate, floating eerily to the bushes behind the group. There it pulsates and materializes into the form of a tall foreign gentleman (*Francois Lederer*). He steps forward, asking, "Cora?"

Cora turns, sees him and murmurs, "Bellac?" As he smiles she realizes he must be. Cora introduces her family to him and "Bellac" is especially pleased by Rachel. "Captivated," he intones, kissing her hand.

Rachel's boyfriend Tim fumes as he watches this display of European charm. Then Bellac is ushered into the car and whisked away.

Eddie sees them leave. "Did you see that feller get off the train?"

"No, sir," the bewildered Mel answers.

"Neither did I."

The car drives up outside the Mayberry home and Bellac seems to enjoy its appearance. "It has a feeling of the Old World . . ."

Cora, Bellac & Timmy go into the house while Tim detains Rachel just long enough to ridicule her cousin's European manners. She, however, is impressed by the same qualities that he dislikes.

The following noon, while Cora helps Rachel design a costume for the coming Halloween masquerade ball, Mickey goes to the cave to hunt for Nugget, who is still missing. Cora suggests that Rachel cut class in order to give Bellac a tour of the countryside and Rachel agrees excitedly.

Just then Mickey races into the house and into his mother's arms, crying that Nugget is dead, with blood all over her fur—killed by someone. They calm him and send him to bed and Rachel ponders over her dress designs. Her ambition is to become a famous designer in Paris, a goal which she hopes Bellac—being a painter—will help her achieve. She straightens the costume onto the dummy form, asking Cora if she may wake Bellac, but the request is denied. Bellac must be given time to adapt to the ways of America. Nevertheless, after her mother has gone into another room, Rachel scurries up the stairs and knocks on Bellac's door. There is no answer so she lightly pushes the door open—to find the room empty.

CHAPT. 5 OUT OF THE COFFIN

It is nightfall. The wind whistles thru the willows on the hill, around the cave. Within the cave there is a richly decorated coffin, hidden in the darkness, and as the moon rises a cadaverous hand emerges from it, gently lifting the lid upwards. In the coffin lies the stranger, "Bellac", surrounded by supernatural vapors.

Bellac's eyes blink, flickering open. He raises himself up. With a quick glance around the cave, the vapors swirling all about him mystically, he steps majestically from the coffin. He tucks a can-



The Shadow of the Balkan blood-thirster, Dracula!

vas under his arm and, pushing the 2 loose boards apart, emerges from the cave. He walks out into the enveloping night.

As Cora helps her into her coat, Rachel wonders where Bellac might be. She is somewhat disappointed at not having been able to show him the sights but Cora convinces her that there is no need to be depressed. Rachel slips on her scarf and departs.

She is walking along the street when she feels an ominous presence. She looks around and sees no one so proceeds. Behind her, Bellac assumes form and gently calls to her. She turns and he apologizes for going out without telling her. Rachel explains that she is going to the parish house. Bellac smiles. And then she tells him of poor Jenny:

"She's a blind girl and you could describe things to her. I know she'd love to meet you."

"You are truly an angel or mercy, aren't you?"

"I just know how terrible it must be to be alone like Jenny is—especially in the dark . . ."

Bellac's eyes twinkle with a mysterious gleam. "Yes . . . Well, upon your recommendation I shall make it a point to visit her sometime."

Rachel leaves, bidding him goodnight.

CHAPT. 6 DEATH IN THE AIR

Later, as she arrives at the parish house, Rachel finds the rooms filled with dozens of people, milling about and making plans for the party. The Reverend (*Ray Stricklyn*) tells her that Jenny is waiting for her.

Rachel hurries into the room in which bed-ridden Jenny (*Virginia Vincent*) lies. Immediately Jenny inquires if Bellac has yet come and Rachel promises her that he will visit her soon. But suddenly Jenny murmurs:

"I have the funniest feeling. I feel as if I'm going to die. Some nights are darker—some nights are almost black, like tonight. It seems so dark . . . I'm scared—scared of being alone."

Rachel calms her. Outside the dogs howl strangely and Jenny rises up in bed, chattering that she senses someone—or something—at the window. Rachel gets up and goes to the window but finds nothing. Finally, after much ado, Rachel reads to Jenny, who soon falls asleep. Silently, so as not to wake the sleeping beauty, she puts the book away, turns out the lights and steals from the room.



Blind Jenny knows not what danger lurks in her bedroom.

The Reverend gives Rachel her coat, telling her to retire early in order to rest for the party, and Rachel goes home. The Reverend peeks into Jenny's room and, seeing that she is safe & sound, closes the door. Meanwhile, the trees outside are shaken by a seemingly preternatural wind and as Rachel walks beneath them she is frightened by unheard voices. She calls out but receives no answer and, bewildered, wanders toward the hills. Suddenly she is startled to her senses by the deafening blast of a car horn—Tim, tooting for her to come down. She goes to him and is driven home.

Back at the parish house the Reverend retires. Jenny sleeps peacefully in her room as the sounds of night run rampant outside. A mysterious mist filters in thru the open window and Jenny tosses & turns restlessly. She begins to talk in her sleep, imagining she hears someone addressing her. The strange mist twists, throbbing, and surges into the image of —Bellac.

CHAPT. 7 THE GRIM REAPER STRIKES

Bellac advances toward her. "Look at me, Jenny. Open your eyes and look at me. You can see me if you try—you can see me with your mind, I can free your soul. I can take you from the blackness into the light. Look at me, Jenny. Can you see me now?"

Jenny opens wide her sightless eyes and begins to tremble. "Yes!" And Bellac bends over her neck . . .

The telephone rings. Cora answers and learns from the Reverend, who is calling, that Jenny has become worse and that Rachel is needed. Cora calls Rachel and tells her of the message and Rachel immediately rushes out.

Outside she is met by Tim, who has been waiting for her, and she tells him he must drive her to the parish house.

At the parish house, Rachel finds a number of people gathered in Jenny's room. When she learns that Rachel is here Jenny tells her:

"I know what he looks like—I saw him!"

This, of course, is very strange indeed—coming from a blind girl. She is hysterical and suddenly leaps up from bed, babbling that she must close the window for some unknown reason. The Reverend & the others try to restrain her but she makes a dash to the window, crying that "he" is at it—and falls dead. Rachel cries on the Reverend's shoulder.

At poor Jenny's funeral the Reverend presents a solemn eulogy. Afterward the attending family & friends depart. Two young men remove the flowers from the coffin and carry it into the crypt.

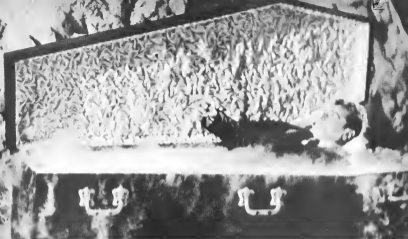
Rachel returns home, as she enters the house a man across the street watches her. He goes to the door, ringing the doorbell. Cora opens the door and the stranger (*Tom Young*) introduces himself as Mac Bryant of the U.S. Immigration Department. He wishes to see Bellac about his alien entrance papers, for it seems that—

"An unidentified man was thrown from a train over in Europe."

It was the train on which Bellac had ridden.

CHAPT. 8 BELLAC UNDER SUSPICION

Cora explains that Bellac is not there whereat Mac asks her to look in his room for his papers. She goes upstairs and knocks on the door of his room but there is no answer. She is about to enter when



Once again the Undead One rises from his coffin to haunt the living.

she gasps, feeling a cold hand upon her shoulder—
She whirls about to find Bellac, having just returned. Cora tells him of the visitor and he agrees to see him in just a moment.

Presently Mac thumbs thru Bellac's immigration papers. Apparently everything is satisfactory. He apologizes for disturbing them and casually inquires of Bellac several questions which ordinarily only the real Bellac Gordal would know—all of which he answers more or less accurately.

Mac places a cigaret in his mouth, lighting it with a small lighter, and as he talks to Cora & Bellac he touches a tiny switch on the lighter, making an almost imperceptible *click*. Unknown to them, he has taken their photograph. Then he goes, somewhat suspicious.

He crosses the street to his car, where he is confronted by another man—the same one who was the leader of the vampire-seeking villagers in the Balkans. Mac tells him that he doesn't think that Bellac is the one whom he is seeking but agrees to check the information, and he inquires:

"What are you so interested in this one for, anyway? We've still got a long list of names."

No special reason. Only that he was also an artist—of sorts. It seems like a happy coincidence."

Mac gives him the film from the lighter-camera and he is asked to take the plane out of Carleton. That night.

"Well, there is only one thing wrong," the man intones. "—That we are defeated before we have begun. The facets, my dear fellow—a wolf, a man, a bat . . . The possibilities are infinite. There is only one thing he cannot change: between sunrise & sunset he has to lie in his coffin."

Somewhat baffled, Mac gets into the car and is driven to the depot.

CHAPT. 9 THE RE-AWAKENING

After the sun has set, Bellac stalks silently thru the cemetery and to the crypt wherein Jenny's coffin lies. He enters the tomb and stands over the blind girl's coffin.

"Jenny—Jenny," he mutters. "Jenny—I have come to wake you. Wake, Jenny—wake. Wake!"

Within her coffin Jenny's glassy opaque eyes slowly open. A supernatural mist surrounds her too in her restingplace.

"Rise up, Jenny—rise up and breathe."

Jenny takes a deep breath and winces. Bellac reassures her:

"That's right, it hurts to breathe again—but only for a moment. Now, Jenny—now!"

Jenny transforms herself into a phantom mist like that which fills her coffin and, floating from the casket in that form, assumes the form of flesh & blood beside Bellac. He extends his pallid hand, clasping hers.

"Come—we have work to do . . ."

CHAPT. 10 DEATH HAS RED FANGS

Mac is dropped off at the railroad station by the mysterious man from the Balkans and, asking Eddie for the time, he sets his luggage down and lights a cigaret. Suddenly he hears a haunting, ghostly voice in the forest nearby, calling his name. At first he thinks it is his imagination. Again he hears the voice and he rises from his seat as he sees something not far off. The voice calls for help and he throws his cigaret down, running into the forest to investigate.



Victim of the savage white wolf that struck in the night.

The forest becomes strangely silent. He looks about him—and out of the brush a gigantic white wolf leaps at him, knocking him to the ground. He & the extraordinary animal battle frantically but the odds are not in his favor. He screams in agony as the wolf sinks its fangs into his throat and tears him to shreds . . .

Sometime later the stranger who had been with Mac comes to the station and asks Eddie if he had seen a man such as he describes. The aged station-master scratches his head and tells him he was there a moment before, pointing to the luggage that remains.

But before he can inquire any further, Mel excitedly rushes from the forest, chattering that there is a corpse lying in the brush nearby. Mel leads Eddie & the stranger to the body.

It is identified as Mac.

Soon the state police arrive and take charge of the situation. They examine the corpse. "It was an animal, alright—there isn't any doubt about it."

"I don't see how that's possible," mutters a baffled policeman.

The stranger smiles. "It's quite possible." He shows one of the state policemen his credentials, asking to discuss it with him in private.

Later—the stranger—whose name is Meyerman—tells the coroner of the strange circumstances surrounding the recent deaths. The coroner gives him the files to examine.

CHAPT. 11 THE POWER OF THE CROSS

Meanwhile, at the Mayberry residence, Rachel designs a dress for the party but is distracted by Tim. However, their sport is interrupted by the sudden entrance of Bellac.

Rachel asks Bellac to look over her dress designs and invites him to the Halloween party but he declines, saying:

"I have no—how you say?—'social grace' for large gatherings."

As she goes into Bellac's room Rachel asks him if they have offended him in some way. Bellac replies that they have not, but adds:

"You must accept me as I am. Do not question me. You study me with such puzzled eyes. If my behavior seems different, perhaps it is because it serves a higher purpose than to find acceptance in this dull & useless world."

He tells her that they are still friends and as he approaches her to give her a brotherly kiss, he stops dead in his tracks. He backs away from her slowly, calmly. Rachel wears about her neck a crucifix given her by Jenny shortly before her death. Bellac tells her to remove it. For a short moment she stands entranced and is about to take the crucifix from about her neck when Tim shouts from the livingroom. She leaves Bellac, asking him to look over the designs, and goes to Tim downstairs. Tim is somewhat jealous of her cousin and

soon storms out angrily.

CHAPT. 12 SHADOW OF DRACULA

As night falls Rachel sits at her dresser and gazes with wonder at the crucifix. Outside her window a wolf howls. She rises from her seat and goes to the window. There is a full moon, obscured slightly by the ghost clouds of midnight. Leaving the window open, Rachel goes to bed.

She decides to read herself to sleep. Not 20 minutes after she first picks up the book she is fast asleep, the book lying listlessly at her feet. A queer mist drifts in thru the window and changes into Bellac at the sleeping girl's side. He bends over her neck—but is repelled by the crucifix once more.

"The cross is my enemy, Rachel," he intones. "Take it off. Take off the cross, Rachel, and then we can speak. I must speak with you. The cross."

Rachel awakens, opening her eyes. She sees Bellac beside her and as if in a trance removes the crucifix, dropping it to the floor.

"You will do as I say. You're not afraid?"

She mutters, half-asleep, "No."

"There's only one reality, Rachel, and that is death. I bring you death—a living death. I bring you the darkness of centuries past and centuries to come. Eternal life—and eternal death. Now do you fear?"

She shakes her head weakly as he looms menacingly over her like an evil shadow . . .

CHAPT. 13 NIGHTMARE—OR REALITY?

Rachel hears a loud screech and turns to see a terrifying, glaring face peering insanely at her. She is frightened, shocked into her sense—into the realization that it is morning and that the face is but Mickey, in a mask. Mickey tells her that Cora wants her to get up and help her.

Rachel gets up out of bed and discovers the crucifix on the floor. She rubs her neck with a nearly-forgotten recollection of the night before. Was it a dream—or reality?

She drowsily goes downstairs, where Cora sees her strange mood and tells her that there is a pitcher of juice in the refrigerator. Rachel saunters into the kitchen and Tim follows her, apologizing for the night before. She mutters confusedly, half to herself and half to Tim:

"I had the strangest dream last night. I can't seem to remember—it was about Bellac—I wonder how Jenny is?"

"Hey!" Tim says, "Jenny's dead."

"Oh—of course."

CHAPT. 14 LIVING LEGEND

Meyerman knocks on the door of the Reverend's home. The maid comes to the door and guides him to the Reverend's study, along the way confessing:

"I'm going as a witch."

Meyerman is quite startled but she explains that the Halloween party will be held that evening. Finally he is greeted by the Reverend and,

sitting down, he explains the reason for his visit.

"I hesitated coming to you, Doctor," Meyerman begins, "but there doesn't seem to be a choice, unfortunately. I've spent all day yesterday verifying my information. Actually, I think is rather difficult to explain—I've come to you on 2 counts. First, I want your help in getting the permission to open the crypt of Jenny Blake."

"Jenny's crypt? But why?" the appalled Reverend asks.

"That brings me to my second reason for confiding in you in particular. I understand you've done some studying abroad, in the Balkans. Perhaps you are familiar with the legend of the Undead?"

"The Undead? Oh, yes, of course—the Dracula legend."

"Only that it isn't a legend. It is fact. I have devoted a great many years of my life to proving it is a fact."

"Are you—are you serious?"

"I have never been more serious, sir. One of the Undead—possibly Count Dracula himself—has escaped to this country. It is my firm belief that he is now residing in this town, posing as a relative of the Mayberry family—for the sole purpose of starting a new chain of domination here."

"Oh, no. No, you must be mistaken."

The Reverend is paralyzed by doubt, unbelief—fear.

"Furthermore, I have examined very carefully the recent deaths in this community and it is my belief that Jenny Blake did not die from natural causes but as a victim of this so-called Bellac Gerdal—and that she followed the cycle now and is herself Undead."

"But why?" the Reverend demands. "Why do you believe such a thing? What proof do you have?"

Meyerman has a ready answer. He shows the Reverend a photograph of Bellac—who is not visible on film. The Reverend, astonished, believes that the photographer made a mistake but Meyerman is positive he did not. Just as the vampire cannot cast his reflection in a mirror, he cannot be photographed. And Meyerman grimly adds that the same man who took the photograph is now dead—slain by supernatural forces.

"We are dealing with the supernatural. If I am correct, Mr. Gerdal's flesh is as transient as a spectre."

Finally the Reverend offers his assistance, whereat Meyerman discloses his plan:

"Tonight we will open Jenny Blake's crypt. If she is un-dead, then my theory about Mr. Gerdal will be correct. Jenny Blake's soul must be freed—and all the souls of her victims, if any."

"But how?"

"With a wooden stake, right thru her heart . . ."

CHAPT. 15 DIRE DISCOVERIES

Later that evening Cora's family prepares for the party. Cora & Mickey get their costumes and leave but Rachel prefers to remain in order to ask Bellac once more to attend the festivities.

Rachel goes to her room and dons the Grecian robe she is to wear and, standing before the mirror, removes the crucifix from her neck, replacing it with a pearl choker. However, she ponders



"You must listen to me! You are bound to me! You shall die as you are predestined to die!"



After the death of Jenny her casket is found—empty!

a moment and decides to wear the former—for her own personal safety. Slipping on her coat, she goes to Bellac's room, knocking on his door and, hearing no sign of life from within, she enters. In the corner she comes upon several of the canvases Bellac had carried. Curious, she rummages thru them. All are unused, except one, which bears the likeness of Jenny in her coffin.

Startled, she runs from the room, hurrying downstairs. She makes a telephone call to Tim, gasping excitedly:

"Tim, please come over right now. I have something I must show you!"

As she hangs up she glances in the mirror to affirm that she is alone but when she turns about she is accosted by Bellac!

Doubting both her vision & sanity she looks again into the mirror. Only her reflection dwells in the glass. She looks then at Bellac, who smiles mockingly.

"That's right—there is no reflection. The flesh is only an illusion. The heart beats only when it is drunk with blood . . ."

"What—what are you?"

"I think you know, I think you remember."

Rachel tremulously recalls her "dream". Someone knocks on the door and Bellac opens it to the frantic Tim, who bursts in demanding to know what is wrong. Rachel tells him she only wanted to show him her dress and, irked by her quirks, Tim angrily departs.

Rachel invites Bellac to the party. "Perhaps later," he murmurs. Then, frowning, he goes upstairs.

CHAPT. 16 WITHIN THE CRYPT

The party at the parish house is a booming success. The attending towns-folk drink & dance & cavort in their outlandish garb and among them Tim whisks Rachel around the dance floor. He complains of her being "lost"—a half-awake expression on her face. Soon the Reverend interrupts their dance and asks Rachel to come with him.

The Reverend takes Rachel into his office and introduces her to Mr. Meyerman of the European Police Authority. Somewhat frightened, Rachel sits down.

"Don't be alarmed," the Reverend reassures her. "We aren't sure but there's a possibility—mind you, I said a possibility—that your cousin Bellac is not all that he says he is."

He asks Rachel to stay at parish house, along with her mother, that night. She is puzzled and inquires why but the Reverend only replies that she must trust him. Rachel gets up, bidding them goodnight, and leaves the room.

She remains outside the office, however, just long enough to overhear Meyerman converse with the Reverend:

"If I am wrong about Jenny Blake—and we'll find out shortly—then I'm wrong about Mr. Gordan. I sincerely hope I am—but it doesn't look that way. Well, we might as well go and get this over with."

Rachel, puzzled by this cryptic conversation, joins the others as the Reverend & Meyerman

depart. She is about to follow them when she is stopped first by Tim, who asks her to dance, and then by the self-appointed emcee, who notifies her that the judging of costumes is now to take place.

Soon a group of people, led by Meyerman & the Reverend, have gathered within Jenny's crypt. They remove her coffin from the slab and open its lid. It is empty. As Meyerman had suspected, Jenny has already set about satisfying her thirst for blood.

"I can't believe it," says the Reverend. "It seems like some sort of grotesque joke."

Meyerman suggests, "We'll wait for her to come back. She will. She has to before sunrise. We have to wait outside. It's best not to be too close. We don't want to frighten her away."

They close the coffin and replace it as it had been so as not to invoke suspicions from Jenny when she returns. They then conceal themselves in the bushes outside the crypt to await the dawn.

CHAPTER 17 BURIED ALIVE?

Meanwhile, at the party, the costume Rachel had designed is adjudged the winner and Rachel is showered with praise. During the excitement that follows, Rachel slips out, unnoticed, but before long Tim sees she is gone and runs after her. He finds her walking toward the hills and tries to divine some motive for this wandering but instead is told to leave. He persists in his questions and Rachel finally screams at him to go away.

Jenny returns from her midnight meal and scurries thru the cemetery, her death shrouds flowing behind her like white shadows as she runs. She enters the crypt, and Meyerman, seeing her, springs into action.

"God save us!" the Reverend murmurs.

Waiting a brief moment, they follow her into the crypt and gather around as the coffin is once more removed from the slab and opened. The instant the coffin lid is laid aside, Meyerman thrusts a crucifix on Jenny.

"She's paralyzed as long as the cross is there."

Jenny struggles but cannot move. She is powerless. Meyerman places a stake over her heart and lifts the mallet but the Reverend halts him.

"No!" he exclaims. "We've made a mistake! She's alive—we buried her alive!" he cannot accept the fact that his dear friend is a vampire.

Meyerman reproves him angrily: "You know better. You know what she is—and you know what we have to do."

The Reverend looks at Jenny's still lovely face and sighs. "May I pray for her first?"

CHAPTER 18 "THEY ALL SHALL DIE!"

Within the cave Bellac paces to & fro beside his coffin. He looks toward the entrance impatiently and finally Rachel comes, Bellac smiles.

"And the fairest of the fair—fair Rachel," he intones.

Rachel tells him they have discovered Jenny is a vampire.

"Oh, yes? Well, let them find her. She has fulfilled her purpose. We shall never be touched. The world shall spin and they all shall die but not we.

You only fear the Unknown. Only this plaything—this clumsy flesh—stands between you & me. You are already paralyzed between 2 worlds. Eternity awaits you now."

Bellac advances toward her, removing the shawl from about her neck, and again he finds himself thwarted from feeding on Rachel's blood by the ever-present crucifix. He backs away, commanding her:

"Throw away that cross, Rachel. Cast it on the ground! You shall rise reborn in me."

Bellac stares hypnotically at her. She falls to her knees before him and releases the crucifix from about her neck. He smiles satanically and walks slowly toward her—

CHAPTER 19 END OF AN UNDEAD

Meyerman brings down the mallet strongly upon the stake. Jenny cries out, groaning in agony. Another strike upon the stake. She shrieks, gurgling as the stake is driven into her heart. She tries to rise but a third strike sends her back into the coffin—to eternal silence.

Bellac groans & becomes dizzy. Eyes wide, he staggers forward and collapses. Rachel screams and leaps and falls. Tim bursts in, having been summoned by her screams, and the hysterical girl urges him to take her away from the cave as quickly as possible.

"You've got to promise me I won't become like him!" she babbles.

Tim lifts Rachel gingerly into his arms and hurries to the end of the cave—but Bellac stands at the entrance. Grinning evilly, Bellac walks toward the couple, who back away fearfully. Tim sets Rachel down on her feet.

"My poor child," Bellac says, pretending that Rachel is not feeling well, "I have come to help you. You are not yourself, Rachel. You must trust me." He addresses Tim: "She has had a great shock. Her mind has undergone an unusually strange change..."

"Don't listen to him!" she screams.

"I'm taking Rachel home," declares Tim.

Bellac smiles. "Yes, of course. Let me help you."

Rachel screams as he nears her. She begs Tim to take the crucifix in order to protect her. "It's the only way!"

Tim grabs the crucifix in front of him, but Bellac—being beyond its range of potency—only feigns pity for the "poor, sick girl."

"Her sickness," the vampire continues, "has caused wild imagining—wild fantasies. I will not harm you. Put down the cross, Tim. We must help Rachel. We must combine our strength for her good, you & I. Our destiny must be fulfilled here. We 3 are the only ones to survive this dying world."

CHAPTER 20 DRACULA FIGHTS FOR SURVIVAL

Bellac's argument, altho somewhat mysterious, has nearly convinced Tim that something is wrong with Rachel. He hesitates to release the crucifix.

"That's right—put down the cross. It is only a burden. Your arm—it feels like a leaden weight..."

Tim slowly lets his arm fall, his fingers almost letting go of the crucifix, but Rachel warns him not

to listen to Bellac's suggestion. Soon Tim breaks free of the hypnotic spell and tightens his grasp on the crucifix, stalking toward Bellac.

Bellac is terrified but persists in trying to dissuade them.

"No—no—you must listen to me! You must listen to what I say! You cannot leave! You are bound to me! You shall die as you are predestined to die!"

Gaping, Bellac backs away, nearer & nearer to the edge of the pit from which a number of jagged sticks protrude. He moves closer every moment to the gaping pit and ultimately plummets backwards into it.

Bellac screams in agony as he is impaled by one of the stakes. Rachel gasps and turns away. Bellac shrieks, twisting vainly on the impaling stick as his blood tints the wood a deep scarlet. He screams again and goes limp, his staring eyes glassy & wide.

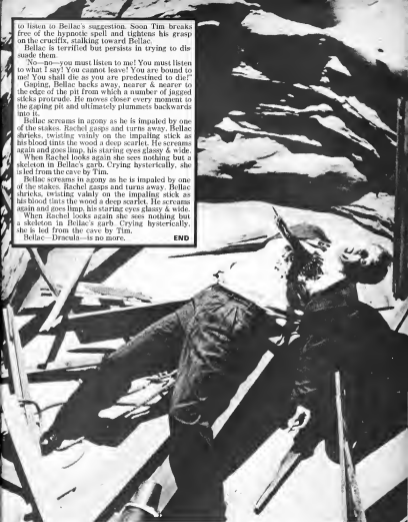
When Rachel looks again she sees nothing but a skeleton in Bellac's garb. Crying hysterically, she is led from the cave by Tim.

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When Rachel looks again she sees nothing but a skeleton in Bellac's garb. Crying hysterically, she is led from the cave by Tim.

Bellac—Dracula—is no more.

END



Dracule the Impaler at last himself impaled on a wooden stake!



**the
terrible
troglodytes
from
Mars**

If this is what
Seucermen
look like we'd
hate to see
a couple of
cupmen or
kettleman!

WASION OF THE SALLER- MEN



This was one of America-International's earliest monster movies. Running 70 minutes, it was based on the short story "The Cosmic Frame" by Paul W. Fairman. It was first shown in 1957. Comic relief was Lyn Osborner, one of the stars of the original TV *Space Patrol*, who died around the time of release of the picture.

the scary story

Flashes of lightning pierce the night like skeletal fingers. Thunder peals. A voice says: "Scary, huh?"

And Lyn Osborne, as Art Burns, begins to tell how he & his business partner Joe Gruen (*Frank Gorshin*) are easing the town of Hicksville to figure out how they can make a fast buck.

Art & Joe have a bit of an argument and Joe goes for a walk in a huff. This proves to be a bit difficult so he goes for a walk in a wood instead.

Suddenly Joe hears a strange sound & sees a flash of light. Peering cautiously thru some bushes he sees a flying saucer landing!

He runs back to the boarding house and wakes

up Art. "The thing was all covered with green light!" he babbles. "And it went nnnnn!"

To which Art replies, "You're n-n-nuts!" and goes back to sleep.

the thing on the road

About this time a pair of young lovers, Johnny Carter (*Steve Terrell*) & Jean Hayden (*Gloria Castillo*), are driving home thru the woods. They have to pass thru some property that belongs to a cantankerous old codger who hates teenagers and is always threatening to fill them full of buckshot so they dose their lights in order to avoid a blast from the old buzzard.

Suddenly someone—or some thing—runs in

"Let me call you shriek-heart," the Martian asks Gloria Castillo.





The hydrocephalic horror from the planet MARS!

front of the car. It is human in shape but too small to be a man. Nor is it a child. It seems like a dwarf with a bulbous head 4 or 5 times too big. The car cannot avoid colliding with the creature and there is a sickening crunch.

Horrified, John & Jean jump out to see what it is they have hit. Jean begins screaming uncontrollably as they discover it to be a hideous malformed green thing like nothing they have ever seen on Earth!

the hand of horror

"We've got to inform the police!" says John as they stumble back into the car. But, unseen by

them, the hand of the dead thing disconnects itself from the arm, an eye opens on it and it commences to crawl toward the auto. When it reaches the front tire, hypodermic-like needles spring from its fingers like a switchblade knife and it punctures the tire.

The pair has to set out in the dark on foot. After them crawls the seeing eye hand!

Meanwhile Joe, who is once again prowling around in the night, comes across the car & the corpse. He immediately sees the commercial possibilities in this "man from Mars" and rushes to a phone and wakes up Art. Half asleep & under the influence of Joe's enthusiasm, Art finds himself cleaning out the refrigerator to make room to preserve a dead space-man. Then—*boing!*—



One of the 4 "Martian" actors shows the big head he got for working in the picture.

Glorie & "Saucermen" shake hands at successful conclusion of picture-making.



he suddenly wakes up and says, "What am I doing!" and disgustedly goes back to bed, snorting "Space-men!"

When Joe gets back to the car a couple of the space-creature's companions are there and, thinking Joe killed their comrade, they attack him with their hypodermic needle-fingers. What they jab him with is not poison but—alcohol! Ordinarily this would not be fatal but Joe is already in a pickled condition and this superdose finishes him off.

another death

Johnny & Jean are laffed off by the police as pranksters. But the army is attracted to the site of the saucer landing and there some soldiers try to communicate with the object, thinking its owners are inside. Deciding at last it's empty, the engineer corps goes to work with blow-torches, trying to cut thru the alien metal. One of the torches ignites a concealed fuse and as the soldiers scramble for safety the spacecraft blows up.

Meanwhile, one of the saucer-men has an encounter with old man Larkin's bull. There is a wild battle between bull & troglodyte. The saucer-man stabs the bull with its syringe-like protrusions; the bull goes out the eye of the saucer-man, killing it.

Having been driven out of Larkin's house, Johnny & Jean return to their car where they observe an incomprehensible sight: several saucer-men hammering dents into the side of their car with a strange device! All they can think is that the things must hate the car for having killed their comrade!

the plot thickens

When the police investigate they find no little green man under the car but the body of Joe Gruen! Johnny & Jean go to Joe's buddy Art and tell him their story. He believes them. "The saucer-men framed you!" he says. "They made it look like you ran down Joe. C'mon!" And he grabs a gun.

Back at the kids' car, the vengeance-seeking hand of the dead space-man is hiding in the back seat. Art catches a glimpse of it as it scurries for cover. He tries to find it with a flashlight. When the light falls on it an amazing thing happens: it curls up in a puff of smoke!

Suddenly the remaining saucer-men surround them, hypodermic fingers bared. Art shoots but to no effect. The creatures are vegetable-like with veins of wood alcohol!

Art gets an idea: shines the car's lamp at the things. They shriek, shield their eyes, run.

But then the battery gives out! The things return, jump on Art. Johnny & Jean run for help, rounding up a bunch of teenagers at nearby Lovers Point. They rush in their cars to the place where the saucer-men are menacing Art. Surrounding the creatures in their unlit cars, at a signal from Johnny they all throw on their brights.

A flood of lights. A spiral of smoke. The Martians are no more.

The picture ends with a book closing on "The End"—but the hand holding it is a claw with an eye on it! And on the back cover the book reads:

"The End—Until Next Time"

END



Two "Martians" sit down on the set of SAUCERMEN to take a "water break". (Water is very scarce on Mars and more sought after than coffee.)

THE SHE-CREATURE

Yes, there was once a time when strange things roamed the deep—things unknown to all but a few, things that neither swam nor crawled but walked, manlike, thru the slime on the ocean floor.

For Man arose from the sea to make the land his domain, and his ancestors in the deep, not quite human, were left to tread the path to quiet obscurity. Such things are history, and now forgotten.

But in each of us there is a memory—a sleeping knowledge of eons past, when the earth was young. This memory, properly released, can reach back into the darkest recesses of time to probe the mysteries of Life & Death. The centuries present no obstacle to a man well-versed in the art of hypnosis, wise in the powers of the mind—

A man like Carlo Lombardi.

out of the depths

Dr. Carlo Lombardi (Chester Morris), a side-show hypnotist of underestimated talent, stood upon a rocky cliff and gazed down into the roaring ocean waves as he pondered a deep question. Beyond him, in the sea, was a shapeless entity which entwined itself in the mists, quivering eerily. He smiled at it, his eyes glowing, and then glanced down at a weird footprint in the sand, still wet & blurred with traces of seaweed.

From behind came the sound of a large dog barking hoarsely, excitedly. Lombardi turned slowly about to face the animal, which leaped down from a rock and loomed toward him. It whimpered and

backed away as he cast his hypnotic gaze upon it, and eventually it fled in terror.

Lombardi smiled and turned once more to view the shape in the sea. In the darkness it bubbled, returning into the sea while a piercing, inhuman shriek ran thru the air. The gulls overhead suddenly became silent.

He thought to himself how only he had done the impossible. Only he could bring her forth—only he could control her.

The Primordial Woman—a she-creature—walks again.

million-year-old murderer?

Altho Lombardi was once of no importance, now his fame has penetrated even the home of wealthy Timothy Chappel (Tom Conway), whose splendid seaside cottage lies near the spot where the hypnotist had meditated. Chappel now tries to persuade his wife (Flo Bart) to stop wasting her fortune on a man who, like all the other mystics she has frequented, is in his opinion "no more than a fraud & a faker."

Meanwhile, Chappel's daughter (Cathy Downs) is discussing Lombardi with a weekend guest, a psychic investigator by the name of Ted Erickson (Lance Fuller). Some weeks before, Ted had been publicly challenged by Lombardi to prove him a fraud—and he intends to do just that.

Several hundred yards away Lombardi crosses the beach and heads for a shack, occupied by a re-

**out of
the sea
out of
the past
out of
the mind
a murder
monster!**





Marla English, menaced by the Morine Monster.

cently married couple. The door of the shack swings listlessly to & fro, and within can be seen the car-marks of destruction. Slipping on cotton gloves, Lombardi enters and surveys the scene.

The livingroom is a shambles, the furniture overturned & broken, water, seaweed & blood splattered about. Lombardi catches sight of a trail of blood on the floor and follows it to his source—the corpse of an attractive young girl; and, as he pulls the couch down from against the wall, the mutilated husband falls forward to the floor.

Lombardi jerks his head around as he hears the dog, "King", barking.

Ted & Dorothy, strolling along the beach, are somewhat surprised to see King race to them, prancing excitedly around their legs and barking furiously. Understanding something is wrong, they follow the dog in the direction of the shack and arrive just in time to see a dark figure—like that of Lombardi—emerge and disappear in the darkness.

They rush into the shack to investigate. Eyes wide at the sight of the murderer's victims, splattered with their own blood and sprawled in awkward positions on the floor, Ted urges Dorothy: "Call the police—hurry up!"

Within moments a team of detectives, led by Lt. Ed James (*Ron Randall*), arrives and make a thorough search of the premises, but they can find no clues to the murderer's identity. The corpses are examined to determine the cause of death.

"Never seen anything like it!" mutters the other detective (*Frank Jenks*) as he looks at the bodies. "Neck's broken in two, like a pile-driver hit her. The man's, too." He almost slips on something wet and looks down to find another clue. "Here's something—a piece of seaweed!"

The only other clue that can be found is a strange

footprint, which could have been forged by a clever man. And there was apparently no motive for the crime. The cause of death indicates enormous strength—a point that reminds them of something Lombardi had mentioned. "What did he say was hovering over us?" he asks his underling. "A creature out of time. . . ?"

"More than a million years old. . ." adds the other detective.

Ted explains that he saw Lombardi leave the shack, but James only shrugs. Lombardi may seem a bit unusual, but he's certainly not dangerous, he insists. But we'll look into it anyway, just in case. . .

They decide to question the hypnotist, leaving the trembling detective there to guard the corpses. It just so happens that he's the only one who believes there is a She-Creature.

Maybe he's right. . . ?

It is night and the carnival is closing down until morning. Only 2 or 3 booths remain open, and displayed prominently near one is a massive poster depicting Lombardi's hypnotic eyes, which seem to glow even in the darkness. Near him is a portrait of his lovely subject, Andrea Talbot, and the lettering:

DR. CARLO LOMBARDI
AUTHOR — LECTURER
HYPNOTIST EXTRAORDINARY
LEARN THE MYSTERIES
OF THE OCCULT!
LEARN THE FACTS ABOUT
REINCARNATION

35c

Lombardi returns to the carnival, retiring to his own tent. Inside is a small auditorium & stage, while at the rear is a small alcove enclosed in black velvet. He draws aside the curtains, revealing his beautiful Andrea (*Marla English*) lying on a black-shrouded couch, under hypnosis. Her eyes are tightly shut and her face waxen & pallid, as tho she were dead. Lombardi gently touches her face, softly commanding her to awaken, but she doesn't stir. He gets up, walking to the window overlooking the sea, and stares out into the night. There is a wisp and a strange shape shivering in the fog. Lombardi fixes his eyes upon it, and it melts away into the sea. Then he returns to Andrea.

As he murmurs over her again, her eyes flutter open and again she begins to breathe. She jerks upright abruptly and demands to know what time it is. Lombardi reveals that she has been in a trance for over an hour—a dangerous amount of time.

"I hate you!" she screams. Infuriated by his keeping her prisoner, she tells him she will leave him and go to the police. But he smiles self-assuredly. "You will never leave me, You cannot." Andrea looks at his eyes and shudders. "You are a slave to my mind," he continues. "Our lives are bound together, whether you will it or not. . . Thru you I have found power, the kind of power that men have been seeking since the beginning of time. . ."

She heads for the door but he calls out to her in a sharp tone of voice. She stops suddenly, as if halted by an icy hand, and returns to him—helpless, no will of her own.

"You can never leave me. As long as I live I will possess you. It is something beyond yourself that makes you need me," he growls.

"You've taken my soul away from me."

For a moment Lombardi seems to sense something and then calls out to the silence beyond the



Out of the sea, beneath the pier, comes the She-Creature. . . then up the stairs to peer about for prey!

door. "The door is open."

Rather bewildered, Ted & Lt. James enter. They were just about to knock. The two advance toward Lombardi but Ted's eye is caught by Andrea and he changes course. Lombardi frowns. James finds it necessary to summon Ted back to reality. "Is this the man you saw coming out of the Jefferson house?" he inquires.

Ted nods. Lombardi solemnly admits that he was there—but after the murder. Confident of having a suspect now, James dismisses Ted & Andrea and begins the questioning. Ted has invited Andrea out for coffee and she has accepted, but after they have gone, back in the tent Carlo Lombardi focuses his eyes upon the door.

Outside, Andrea suddenly stops. Before her, in mid-air, she sees two glaring eyes in the darkness. "I can't go with you. . . she murmurs, and returns to Lombardi's tent.

Meanwhile, Lt. James continues his questioning of Lombardi: "You say you knew they were dead when you saw the open door?"

"There was no doubt in my mind. She had come, just as I said she would. Out of the ocean. . ." Lombardi leans forward, whispering. "She will come again. I feel her presence, even now. She comes out of the beginning of time, huge & indestructible. She will strike again & again. . . I alone can hear her."

James gets ready to leave and tells Lombardi that he is the prime suspect in the murder, but the hypnotist rises confidently.

"I shall be quite happy to pay the penalty for murder—if you can make a case against me."

"Don't be surprised if you see quite a bit of me," James replies. "—before & after I put you in jail."

Again Lombardi smiles.

The following day, as Ted & Chappel breakfast on the terrace, they note the morning paper's headline: BEACH COUPLE FOUND MURDERED. Chappel glances over the lead article to find that Lombardi predicted that the She-Creature would strike that night, and immediately gets an inspiration. He turns excitedly to Ted, asking him to read the last paragraph aloud.

"One baffling aspect of the case concerns Dr. Carlo Lombardi, a carnival hypnotist and prognosticator. Only last week he predicted that such a murder would take place, describing it with grisly accuracy. He was questioned by the police but not held." He lays the paper aside, looking quizzically at Chappel.

"There's a million dollar idea in that," he says. "We'll take this two-bit local sideshow man and make him the biggest thing in the country. . . Blow him up till his name's on everyone's lips. Lombardi books, syndicated columns, lectures, television shows. . . This prediction of his is worth a million dollars! Between us, we can do it!"

Ted asks, "Where do I fit in?"

"Can't you see it? You give him the stamp of authenticity. 'Dr. Erickson, psychic research specialist, finds Lombardi experiments amazing—opens a new avenue in the understanding of the subconscious.'"

Ted snorts angrily. "I wouldn't touch that kind of money with a ten-foot pole! I've been trained to fight stupidity & ignorance, not thrive on them. Forget it. It's a lost cause as far as I'm concerned."

"Rubbish." And Chappel hurries down to the carnival and within moments is knocking on Lombardi's door. Before he can as much as introduce himself, Lombardi stands and startles him with:

"How do you do, Mr. Chappel. I have been expecting you."

Wide-eyed, Chappel asks, "How the devil do you know I'm Chappel—and what do you mean, you were expecting me?"

"I communicated with your thoughts as you left your house this morning."

For a brief second Chappel looks at him in dumb-founded silence but then breaks out with a hearty laugh. He is sure Lombardi is pulling his leg. "All-right," he says, "suppose you tell me why I came?"

"You wish to talk business with me."

Chappel stops laughing. Shrugging it off as a wild guess, he gets down to business and offers Lombardi a proposition to perform for wealthy people for 50% of the profits. In return, Chappel will act as his manager and finance the venture until he is well on his way to fame & riches. Overwhelmed, Lombardi accepts, and Chappel tells him the first performance will be tonight, at his house.

"I'm having some people over—a newspaperman, a book publisher and a Doctor of Psychic Research. Give 'em everything you've got."

"I have," says Lombardi, "perhaps more than they can handle."

Whistling, Chappel returns home. And Lombardi looks fondly at Andrea and tells the unconscious girl that now the world is their oyster.

When evening arrives the Chappel home becomes a scene of much activity. Several dozen people are milling about the livingroom. Excited voices fill the air as everyone awaits the coming of Lombardi & Andrea.

Suddenly Lombardi, clad in a dazzling tuxedo, enters the room, leading Andrea by the hand. As Lombardi steps onto the stage to prepare his equipment, Chappel urges the group to be seated.

Olaf the butler (*El Brendel*) tiptoes into the room and whispers in Chappel's ear. Chappel goes to the front door, where Lt. James is waiting. "I'm very anxious to see Dr. Lombardi's act," he says. "Do you mind?"

"Mind? Not at all, Chappel says.

James takes a seat beside Ted and the lights are turned out. An expectant hush falls over the audience. The curtains part and Lombardi steps forth into the spotlight.

Bringing Andrea forward, he says, "Ladies & gentlemen, it has been my good fortune to find in this young lady the perfect hypnotic subject. Thru her I will reveal to you the hidden mystery of life itself." And the performance begins.

Lombardi summons a doctor from the audience and brings him onto the stage. Offering him an instrument called a "mouse-tooth forceps" for examination, he establishes the fact that it is very sharp and can cause pain & excessive bleeding, in addition.

With the doctor as witness, Lombardi places Andrea in a deep trance and invites the medical man to imbue the instrument's razor-sharp teeth in her arm. Naturally he hesitates, but Lombardi reassures him it will cause no injury, and the man proceeds. The audience gasps as the teeth click together in her flesh—but Andrea shows not a single sign of discomfort. Lt. James can't believe his eyes but Ted tells him everything he is seeing is real.

The doctor removes the teeth from Andrea's arm. There is no wound & no blood! Lombardi is greeted by applause. Turning, he announces: "Since Dr. Erickson has called me a fraud & a charlatan, I

invite him to join me on this platform."

Reluctantly Ted rises and climbs onto the stage. Lombardi has him verify that Andrea is in a state of deep hypnosis, and, with that, he begins his age regression technique, sending her deeper & deeper into the trance.

Suddenly he recognizes a listless, almost death-like expression on her face. *She has gone back too far—into the clouded age before history!* He quickly brings her forth again.

She is now remembering a former life of hers, that of Elizabeth Ann Wetherby. Lombardi questions her about her identity, revealing that she lived at Oxman Road, London, in 1618, and asks her various almost-unknown historical questions. She answers them as if she were there at the time. Before long, thru different means, Lombardi has proven that his demonstration is no trick but an actual exhibition of reincarnation.

Lombardi sends Andrea's mind back further thru time & space but Ted interrupts excitedly: "Stop! You're putting her in a cataleptic state—that's dangerous!"

Lombardi silences him. "She has survived that danger before." He asks Andrea: "Where are you now?"

"In space," she mumbles, "floating in space."

In order to convince the skeptics in the audience, Lombardi offers to bring forth Andrea's spirit, out of her body. As he speaks to an invisible presence in the room, several old women in the audience, convinced by his mannerisms, declare that they, too, can see the spirit.

Unexpectedly, King rushes into the room, but Lombardi tells them that he can control the animal. He peers into its eyes and again it whimpers and scampers out of the room.

He communicates with the invisible spirit-form and suddenly pales. "Why do you hesitate?" he asks. "Now? At this moment?" He turns to the audience. "I am sorry to say this, ladies & gentlemen, but she is coming among us. . . The spirit Creature who visited the Jeffersons last night."

At once the visitors panic and run screaming from the house. The doors are locked and the room is soon cleared. Lt. James rushes to Lombardi and asks, "Where? To this house?"

"She did not say precisely. She is in the ocean at this moment, preparing to come out. . ."

the creature strikes

Lombardi sends Andrea back deeper & deeper into her trance until she has almost no heartbeat. Ted objects but is helpless—only Lombardi can revive her.

That night the spirit-being—the She-Creature—rises from the sea, baubles of water trickling down its scaly back, its green-red eyes shining in the dark, walking onward toward the carnival, leaving a trail of seaweed in its wake. . .

Moments later, 3 people are found dead.

At almost dawn the She-Creature returns to Lombardi, blood dripping from its claws. The hypnotist gives the creature another task—kill Ted. Ted, standing on the beach, smokes a cigaret as the She-Creature silently creeps up behind him, lifting its deadly claws above his head—

In the house Andrea awakens with a scream, and begins to cry.



Surfers, beware—mind the curfew at night. . . or you might meet this Bathing Beauty. . . and that would "surf" you just right!



The Great Lombardi (Chester Morris) and his—whatzit? Mermaid or grr-maid?

SOCK A SHE-CREATURE AND--



The She-Creature backs away and disappears in the moonlight. . .

Lt. James is furious. He is positive the murders are Lombardi's work but cannot find any evidence. At the same time, Chappel is delighted by the amount of money that is rolling in. He calls the murder during the previous night a "coincidence", but Lombardi assures him it was not. Chappel chuckles.

In the months to come Lombardi's fame increases. After demonstrating his powers to a group of scientists, nearly convincing them, he is swamped with countless offers for books, tv shows, lectures, and the like. Soon he is internationally famous but with this leap to success Lombardi finds he is losing the one thing he wanted most—Andrea. Ted has taught her how to resist him.

one last chance

Lombardi has but one last chance to regain his influence over Andrea. While she & Ted are walking along the beach Lombardi finds King and stares hypnotically into the animal's eyes. Suddenly it becomes a savage creature, like a rabid dog, with foam dripping from its jaws. It races to a rock near Andrea & Ted, and as they pass it leaps upon the startled Ted. Ted is hurled to the ground and for awhile seems unable to defend himself against the mad dog's fangs, until—A feminine voice from nowhere rings out: "Get away! Get away!"

The dog returns to normal and runs away. Ted picks himself up and looks at Andrea—whose lips

YOU GO DOWN LIKE A SUNKEN SUB!



had not moved. "That voice—it didn't come from you...!"

But there is no one else there.

During Lombardi's next performance, Lt James has Olaf lead him to Chappel's tape recorder in the study. After listening to a taped conversation between Chappel & Lombardi he discovers the hypnotist's She-Creature is evidently afraid of

fire. At that same instant Lombardi warns his audience: "I feel a menace to the people of this house!"

And again the people scatter in terror. Ted orders Lombardi to revive Andrea but the hypnotist refuses. Finally Lombardi seems to be persuaded and agrees to do so—but he insists she be brought back behind closed curtains so his secrets may not

be revealed. He pulls the drapes together around himself & Andrea and whispers into her ear: "Deeper—deeper. Time is an endless nothing. You're falling thru it... Deeper..."

He emerges and tells Ted, "She's in the recovery process."

how to capture a creature

Lt. James sends his men out with high-powered rifles, with orders that they build a fire around the She-Creature's usual path. As he waits for his men to return, James turns around to find himself attacked by the supposedly nonexistent monster. He snatches a revolver from his coat and fires but the thing is not badly harmed. Staggering slightly, the creature seizes him and almost crushes him to death. James screams and the She-Creature rambles off.

Hearing his scream, Ted rushes out to find James almost dead. "It'll be coming back this way," he groans. "Lombardi was right—he did it. . ."

"Did it?" Ted asks.

"Brought the girl back. . ."

James closes his eyes for the last time and Ted realizes there is a She-Creature. The police arrive with rifles and gather brush around the monster's path, setting it afire.

Meanwhile, Chappel is in his study, hurriedly gathering his money together with the thought of fleeing from Lombardi with all the profits, but he is interrupted—by the entrance of the She-Creature. Lombardi stands by and watches while the creature attacks the terrified millionaire. Chappel is slain after finding his gun useless against the supernatural monster.

Ted returns to the house and almost runs into the She-Creature. Smiling, Lombardi shouts: "Now do you believe, Doctor? Kill him!"

And the She-Creature obeys its master. It lifts its claws above Ted's head but hesitates, and wildly it turns and attacks Lombardi instead. The hypnotist, mortally wounded, collapses. The monster goes to the couch where Andrea lies and gazes strangely at its other self. In a puff of mist the solid creature becomes a formless phantom and drifts out thru the window. Ted races out after it.

Moaning, blood running down his forehead, Lombardi gets up and brings Andrea out of her trance. "You couldn't kill the man you loved," he says. "I musn't let you die. When I touch you, you will awaken young & beautiful." He taps her face and falls backward, dead.

As the stupefied police look on, an almost-invisible form walks slowly thru the flames and into the sea as a multitude of bullets are fired at it. It fades away, the mysterious tracks disappearing with it.

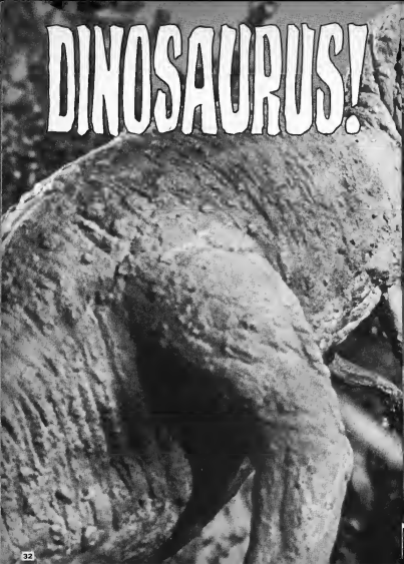
THE SHE-CREATURE was one of American International's early (1956) ventures into monsterdom, produced by Alex Gordon, the producer known for his friendship with Bela Lugosi, his friendship with Voodoo Woman! his ATOMIC SUBMARINE! UNDERSEA CITY! etc. Maria English was the actress originally picked (as a teenager) to be Miss Science Fiction at the Sci-Fi Conference held in San Diego, Calif., in 1951. Chester Morris starred in one of the earliest talking mystery melodramas, THE BAT WHISPERS (1931). Tom Conway has also appeared in I WALKED WITH A ZOMBIE! THE 7th VICTIM and other horror films.

END



A "whale"
of a tail--
the END of THE
SHE-CREATURE.

DINOSAURUS!





Sing Along with Rex!

it came from water space

THIS is the story of a construction company that uncovers two dinosaurs and a Neanderthal man as well. The setting is a small tropical island.

When the story begins, the construction company is blasting out a harbor for the island. As the charges start to go off, a little boat is spotted. A blast goes off near the boat, causing the cold packed picnic basket to topple into the water. Betty, the occupant of the boat, decides to go after it. Bart Thompson, another occupant, disagrees with her intentions but it makes no difference to her. She dives underwater. Bart swims after her and almost immediately the two are confronted by the head of a great *Tyrannosaurus rex*, mightiest of the extinct dinosaurs.

Later the construction company hauls the dinosaur up along with a brontosaurus by use of a crane and these creatures are laid upon the shore. O'Leary, an island alcoholic and would-be village idiot, is put in charge of watching them for the night.

reborn by lightning

In the meantime Hacker, out looking for an "angle" to swindle people, discovers an unconscious caveman in much alongside the dinosaurs. He hides the newly-found money-getter for a later sale to scientists in America.

As night falls a storm rises and cuts off the electricity to the village. The lightning strikes once more—but the bolt revives both the dinosaurs! First O'Leary meets the caveman who breaks into the cabin, and when he runs outside, dynamite in his hand, to pursue the housebreaker, he meets the *Tyrannosaurus*.

O'Leary is killed by the dinosaur as the cabin blows up.

Hearing the explosion, Bart & other townspeople come to the shore.

"Not a sign of anything, Boss!" says Dumpy, one

continued on page 37 **33**

peril from the prehistoric



TYRANNO POWER SURE KNOWS





HOW TO MAKE A BRONTO SORE!



The Boy & The Bronto
make friends pronto.





of the construction men. "O'Leary & everything—gone!"

"Including those dinosaurs?" Bart murmurs. "It's just not possible! This island is without power and right now two prehistoric monsters are somewhere in that jungle, *olice!*"

he axed for it

Everyone heads for an old fortress for safety from the monsters. Meanwhile, Julio—a boy from the island—makes friends with the brontosaurus. The caveman comes to Betty's mother's house and she makes an abrupt exit in her chair. Julio next takes leave of his brontosaurus and makes friends with the caveman by giving him food, but Hacker & his men come to seize the fugitive caveman. The two escape, however, when the caveman hurls a pie in Hacker's face.

Thus it is definitely established that the Ne-

anderthal man was the ancestor of Soupy Sales.

Julio & the caveman ride off on the brontosaurus. Betty sees and pursues them but runs unfortunately into the path of the Tyrannosaurus. The caveman leaps from the brontosaurus and casually diverts the Tyrannosaurus' attention by hurling an ax into its face. He then carries Betty into an abandoned mine shaft.

The brontosaurus is attacked by the Tyrannosaurus and Julio tries to help his prehistoric friend by hurling rocks at the attacker. Eventually the brontosaurus is wounded and falls into a quicksand pit and the angry Tyrannosaurus turns his attention to Julio.

But again the caveman rushes out and whisks Julio to safety.

The Tyrannosaurus takes a dim view of this event and pursues them to the mine shaft to lodge a protest . . . or protest a lodger. Little by little the monster tears away the rocks at the shaft entrance.

HORROR CASTLE


***come be a guest—
you have nothing to
lose but your mind!***

the gory story

During the Dark Ages, when shrieks of agony were more common than laughter and hardly anybody lived Happily Ever After; when even

the Blue Danube flowed red with the blood of butchered witches; there was one instrument of torture more unpleasant than most of the rest.

In Germany this human-sized horror-casket was called "The Virgin of Nuremberg." No man—or woman—voluntarily sought her embrace,



"One horrifying picture is worth
10,000 terrifying words"—
Old Transylvanian Proverb.
(Credited 1300 A.D.
to Dr.acula.)

FAMOUS MONSTERS OF FILMLAND



Mary faints at the sight of "The Executioner."

Executive Sweet. Sugar treat for the mad killer.



for to be enclosed by "The Virgin" was to die in a steel trap, pierced by pointed fangs of rusted iron.

Blood-rusted.

"The Virgin," historically, has another name, one more commonly known to the average individual of the 20th century. We like to think of her—like? no "like" is too comfortable a word—we shudder to think of her by a name which came down to the present generation thru centuries of superstition & terror:

The
Iron
Maiden.

modern horror

The time is today.

The Place: an ancient ancestral castle of a German nobleman, Max Hunter, on the banks of the famous river Rhine.

The action: arriving at the castle is Mary Hunter, young American wife of the owner. On her very first night in the castle—whose cobwebby atmosphere immediately gives her the creeps—she faints.

Faints? Why?

For a very bad reason:

She discovers the corpse of a young girl.

Brutally murdered.

Body mutilated.

Horribly.

How?

By the "embrace" of the ages old instrument of torture we have told you of:

"The Virgin of Nuremberg."

hallucination or horrible reality?

When Mary (who is played by the Italian actress Rossana Podesta) regains her consciousness, 4 persons each try to convince her that she was simply overtired, overwrought, upset by a change of surroundings.

Those who attempt to change her mind about what she knows she saw are:

Martha, the elderly housekeeper of the mansion of mystery . . .

Fritz, the enigmatic figure who seems to be more than a mere manservant . . .

Her own husband, who for no reason that she knows has become very strange & distant . . .

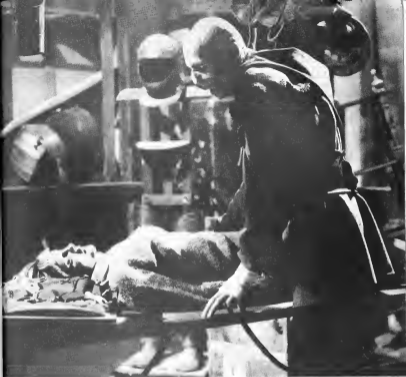
And Erich (Christopher Lee!), the guardian of the castle's underground museum.

They all try to convince her: "It was only your imagination."

But Mary knows better.

She now lives in an atmosphere of nightmare & terror.

She trembles for both her sanity & her life.



The Phantom of the Operation.

the invisible killer

Not long after her arrival at the castle Mary discovers a second murder. Again, murder most brutal . . . body most mutilated . . . the corpse that of a young woman . . . identity unknown.

And it is evident that before she died the girl was horribly tortured.

A horrible suspicion enters Mary's mind: is it possible that she may become victim No. 3?

Her state of nerves is not helped any by the spectral appearance of a masked being.

The unknown terror is garbed in sinister clothing.

He says of himself,
"I am the—Executioner."

At least the invisible killer has become partly visible. Mary knows that he is a human being. Unless— What could be behind his cowl, his executioner's robes? Something twisted? Crazy? Less than human? Subhuman?

the cloak strikes two

The question of the next murder is soon solved: at least it is not her own, for the mysterious Fritz is the next to die under dreadful circumstances.

Mary is not even victim No. 4: it is instead Martha, the old housekeeper. The crooper in the night does her in.

Watch out, Mary—there is only you & Erich & your husband left!



Scar Face (hidden in the hood) is about to turn girl into Scar Face.

The day the Executioner lost his job: he got fired!



Can Erich be masquerading as The Executioner?

Or can it be Max Hunter himself who is the mad hunter of innocent victims?

Mary is now reduced to a state of near madness.

the last victim

Before completely driven out of her mind Mary receives help in the form of an unexpected visit from the family doctor and also of Selby, an FBI agent. Both have been watching the castle.

"Your convictions were right," they tell her.

And finally, during a terrible night, one to live in nightmares for years to come, Mary learns the gruesome answer to all her terror-fraught questions.

But not before exposing herself to become another victim of the homicidal madness of the mysterious killer in the scarlet cloak called The Executioner . . .

chris lee—a brief biography

No less an authority than Adrian Conan Doyle, son of the famous author of "The Lost World" & creator of fiction's favorite detective, praised Christopher Lee's portrayal of Sherlock Holmes as "One of the two finest I have ever seen."

The other being Basil Rathbone's.

Zodiac Films knew they were getting a top talent when they signed Lee for their production in Totalscope (or was it Torturescope?)

Born in London in 1921, Lee's father was a Colonel in the King's Royal Rifles. Altho there was a strong military tradition in his family, Lee attended Wellington College where he was a classical scholar.

With the advent of World War 2, he trained as a fighter pilot for the RAF and was based in So. Africa & Rhodesia, transferring to Intelligence because he was the master of several languages.

After the war he decided to become an actor, arranged to meet a motion picture producer—and was told "You don't have a chance because of your height" . . . 6' 4".

Undaunted, he made his film debut in 1947 and has since appeared in a long list of thrillers including THE CURSE OF FRANKENSTEIN, MOBY DICK, THE HORROR OF DRACULA, THE MUMMY, DR. TERROR'S HOUSE OF HORRORS, HOUSE OF FRIGHT (remake of JEKYLL & HYDE), THE SKULL, RASPUTIN, new FU MANCHU series . . . and is now at work on THE REVENGE OF DRACULA.

MYSTERY PHOTO

DEPARTMENT

WHO IS HE?

He was poisoned by curare.
Buried for dead.

Led an active life after death as LOST PTERO.
(Lost Ptero is a re-arrangement of the words
of the Italian title. It was a horror film from
Italy dubbed into English.)

No more clues, now; it's up to you to figure
out the title of the picture.

What—too hard? Well, the 4 words "A Real
Beer Beast" can be re-arranged so as to spell
the name of the star of the picture.



Mystery Guest in issue #367

Quite a few of you guessed the man with the clawed face was
from THE BRIDES OF DRACULA. We planned to publish your names
but somebody played games of Hide & Seek and where the names
vanished to, well, your guess is as good as ours. Probably better.
Better luck next time.



MUNSTER GO HOME! YOUNGSTER GO SHOW!

when the Famous Munsters of Filmflom get into the movies, it's frantic antics.



The Munsters dance the wow-tusi when they discover they've inherited a mansion.



Seasick Herman has such a high head, Lily has to give him ice on the rocks.

On the ship, Eddie Munster cuddles his Woof-Woof doll as he prepares to take a nap in a dresser drawer. Frankly, that looks more like a were-woof doll to us!





"Wolf down one of these pills," says Grandpa, "and you'll be in for a hairy-ing experience!"

Why Count Dracula left Transylvania: he couldn't stand Grandpa's wolf howls!



the munsters all at sea

PRRY the poor passengers—can you imagine a boatload of people with the Munster family aboard? Already the normal people are seasick and then they see green people like Herman, Lily, Grandpa & Eddie! It would be enough to make the Rock of Gibraltar unsteady!

It all begins one dark & gloomy nite (just the kind the Munsters like) when Herman comes home from a stiff day's work at the undertaking parlor. He immediately senses something is up as Grandpa is sitting in his old electric chair, the one the family uses for reading death notices. It seems Herman's uncle has died and in his will has left his entire estate to Herman, provided he can claim it within 10 days in person.

So off the Munsters go to rate the estate, which is overseas. Hence the ship trip.

grandpa becomes grand paw

On the high seas, Grandpa (as usual) has no trouble getting into trouble. Altho he has cooled it considerably since his batty days when he flitted about with Count Dracula, gramps keeps from getting cramps in his old age by constantly experimenting. He plays the role of mad scientist to the hilt. Sometimes farther. To keep himself from being bored on this voyage, he invents seasickness pills. (No, no, not to cure seasickness—to cause it.)

Unfortunately Grandpa mixes his C8 Pills with his anti-wolfbane powder . . . and turns himself into a wolf!

The ship's officers promptly put the wolf-munster in the doghouse and declare he will have to stay there for 6 months before being allowed ashore!

But Lily is a clever filly and by a bit of horsing around manages to smuggle Grandpa thru Customs.

How?

She has him snuggle around her neck—like a furpiece!

The disguise, however, is almost discovered when Grandpa forgets himself—and snaps at a passenger!

strange manor & stranger manners

Once ashore, the Munsters head for the mansion they've inherited. On the way, they stop at a local bar (just like everybody does in Transylvania when they're on their way to Dracula's Castle) to ask directions.

They are amazed at the reactions.

The barmaid becomes hysterical.

Alfie & Joey, two men working at the bar, show great fear—for they are the men who move mysterious coffins in & out of the manor's dungeons at nite!



How to get a Hot Foot! If Grandpa & Herman Munster don't watch out, they're going to step right into that boiling pit!

At the big old house, an unusual welcome awaits the visiting Munsters from America. They are met by their foreign cousins: Lady Effie (Hermione Gingold); her sinister butler, Cruikshank (JOHN CARRADINE); and her children, Freddie (Terry-Thomas) & Grace. These Munsters on the European side of the family tree are determined to frighten away the American branch and have arranged a nitely display of hauntings, sliding panels, weird moans . . .

However, far from being frightened, the Munsters are delighted. "How considerate of our cousins to go to so much trouble to make us feel at home! Let's not hurt their feelings, tho, and let them know we thought the performances



"I usually have a cup of afternoon tea in order to get a lift," says Hermione Gingold, "but this is going too far!"

—especially the ghosts in bedsheets—somewhat amateurish."

enter—"the Griffin"

Lady Effie, Carradine & children decide they will have to go to greater lengths to scare the Munsters away and to protect the terrible secret of the manor.

The Secret?

Aha! A mysterious mastermind known only as "The Griffin" knows. This secret person directs the midnight operations wherein coffins (containing who knows what?) are carried in &



Via First Class Coffins—the only way to travel.

What the well-dressed ghouls will wear this season: polka dots. (Did you ever try to poke a dot?)





When Herman Munster yawns, he makes Joe E. Brown & Martha Raye look like they've got their mouths shut.

out of the manor dungeons by Alfie & Joey.

Hi-lite of the film is reached when Herman is talked into racing Marilyn's boyfriend, Roger, in an annual auto speed contest. On race day, Lily & Grandpa are overpowered and imprisoned in the dungeon, where they are guarded by Terry-Thomas. "The Griffin" knocks Roger out in the garage and ties him up.

Then the Griffin takes Roger's place and goes after Herman in the race!

Who wins the race?

Do Lily & Grandpa escape from the dungeon?

Who is—the Griffin? (John Carradine? You guessed wrong!)

For the answers to these amazing & amusing questions, follow your ears to where the laffs & shrieks are: the theater where **MUNSTER, GO HOME** is slaying.

Er, playing.

END

Herman, in his hopped up Dracula, gets ready for the race of his life. Or is it a race for his life—against "The Griffin!"





THE ABC'S of ALIENS, BEASTS & CREATURES

(By Sharon Keenan & Weaver Wright)

A. is for Atwill, that sinister fella.

B. is for Boris, Bloch, Bortland & Bela.

C. is for Chaney, Carradine, Cushing, Caligari & Cats.

D. is for Dinosaurs & Dracula—one of them bats.

E. is for Eerie, Embalming & Evil.

F. is for Frankenstein & Frye (Dwight) the weevil.

G. is for Ghosts, Ghouls, Gorgo, Godzilla, Gog & Golem.

H. is for Horror Fans (can't do without 'em).



I. is for Invisible Man, transparent as air.

J. is for Jekyll, whom Hyde could not bear.

K. is for Karloff, Kharis & O'Brien's mighty King Kong.

L. is for Lorro, Lugosi, Laughton, Lanchester, Lee—and Lam!

M. is for Mad Doctor, Metropolis, Mancha.

N. is for vampiric Nosferatu.

O. is for Occult & Omens of woe.

P. is for Pal, Price, Pit, Pendulum & Poe.

Q. is for Quasimodo, the hunch-backed no crown.

R. is for Rats, radioactive Radan, the Raven.

S. is for Sabbaths (that old Witch-es' habit).

T. is for Tann leaves, the Thing, Tor & Talbat.

U. is for the Unearthly & all the Undead.

V. is for Vincent & Veidt, Masters of Dread.

W. is for Warlock, Werewolves & Witches.

X. is for the unknown spot for which everyone searches.

Y. is for Ygor & Harryhausen's Ymir.

Z. is for Zombies & Zucco—which one is the grimmer?

END

**YOU AXED
FOR IT!**



GOLIATH & THE DRAGON (miniature model was by Marcel Delgado) make no bones about appearing for Jeff Cosminer, Mike McCartney, Terry Hornsey, Barbara Nemzoff, Bob Deveau & Paul Alnsworth.
END

This is one of the HORRORS OF SPIDER ISLAND (one of the prettier horrors) shows for Margie McConville, Jas. Thas. Terence Vale Esq., Cartlandt Hull, Mark Porter, Jeff Cincatta, Clarence Macgregor, Marshal Fields, Tam Watkins & Tom Wright.



**YOU AXED
FOR IT!**

**YOU AXED
FOR IT!**



When **THE BOWERY BOYS MEET THE MONSTERS**, there are shrieks galore for Marty Vissland, Terence Johns, Alan Marksman, Mary Truex, Jim Jackson, Jim Nixon, Fred Thompson, Marvin K. Delain, Cedric O'Neil & Warren J. Ames.

THE MAN THEY COULD NOT HANG (Boris Karloff, Columbia 1939) gets the hang of the amazing mechanism, Fata for Rabb. Salerno, Geo. Hassman, Mary Ellen Robagliotti, Jas. Woodbury, Jas. A. Hart & Jay Fritchey.





The Mad Monsters of the Far Future! They're mor'acks, horrible underground creatures who menace the man (Rod Taylor) who dared to climb aboard Geo. Pal's TIME MACHINE in 1960 and travel ahead unimaginable centuries. Above, the artwork; below, almost the same scene as it appeared on the screen. YOU can look too but these pictures are mainly meant to please Wm. Templehot, LMRhoda, Michael Linton, Sally Burg, Flavia Paulon, Max Flindt, John Flary, Gerry Gelman & Henri Georgl.



**YOU AXED
FOR IT!**



The Demon from Another Dimension prepares to pounce on Peter Porrello, Bill Neal, Robt. Jackson, Robt. Swanson, B. Wood, Jim Zill, Andy Goodman, Gary Katesho, Stephen E. Pickering, Lewis Stollings, Mory Jensen & Miguel Perez in **EQUINOX**.



She lost her head in Bert Gordon's **TORMENTED** for Mark D'Arcadia, Paul Heathcote, Jim Dilton, Mark Raymond & Scott Hicks.

THE NEANDERTHAL MAN strikes again for Chas. Russel, Robt. Burnett, Steve Withrow, Steve Bennett, Robt. Boord, E. & G. Singleton & L. Sweatt.





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VAMPIRES 3



STARRING BELA LUGO, SEE?

Bela Lugosi in **VAMPIRE OVER LONDON.**

See Bela Lugosi as **MY SON, THE VAMPIRE.**

Be there (and beware) when **MOTHER RILEY MEETS THE VAMPIRE.**

Every Lugosi fan has heard of these films and wanted to see them.

Actually, they are all the same picture!

Just different titles.

Lucky British fans of Bela got to see his **MOTHER RILEY MEETS THE VAMPIRE** 'way back in '51.

VAMPIRE OVER LONDON was the name by which the pic was going to be released in the USA in '53 but somehow it never came to pass.

Finally, 10 years later, in 1963, it did have a limited showing in America under the title of **MY SON, THE VAMPIRE**.

Here, at last, is the story.

bat-wings over britain

A mysterious dark figure arrives in England.

This sinister visitor is known as the Vampire.

This transplanted Transylvanian is none other than—Bela Lugosi!

HE has come to complete experiments in a mad bid to outdo Fu Manchu, Roxor, Dr. No & all the other baddies who seek to gain control of the world.

To achieve his unholy ambition, the Vampire needs the help of a radar-controlled invention. It is a Robot in half-human form. It is secretly shipped to him from an unknown port.

But by mistake the metal servant is delivered to a kookie old woman known as Mother Riley.

Thru remote control the would-be ruler of the world contacts his metal man and learns where it is. He orders it to move itself to his house—and to kidnap Mother Riley while it's at it.

Fearing she may know too much, the Vampire keeps Mother Riley captive.

But the nutty Mrs. Riley doesn't know enough—she turns amateur detective in order to find out the hidden secrets of the Vampire!

When Lugosi leaves for the dockyards to visit a ship bearing a valuable chart he wants, Mother Riley bursts into a whirlwind of action in an all-out effort to wreck the Vampire's plans. Thru methods both unusual & hilarious, the old lady ruins the plot of the Vampire and puts an end to his sinister threat of world-wide conquest.

Lugosi defeated by an old woman?

Most fantastic film we ever heard of! **END**



"Mr. Vampire" in his original role as the 500-years-undead Count DRACULA (Universal 1931).




Stout Steel Fello meets a Lugosi named Bela in British-made **VAMPIRE OVER LONDON**.

Belo in his Bloch Magic den in one of his rarest, seldom seen, most little known films: **I LED 2 LIVES**.



YOU AXED FOR IT!

Got some requests? Be our guests. Just let Dr. Acaso know who—or WHAT—you'd like to see in this dept., and he'll do his devil best (son of his best) to oblige you. Address Dept. UX4, FAMOUS MONSTERS, 42 Lexington Ave., New York City, N.Y. 10017.



DAVID MEETS GOLIATH. David: Madison, of *THE FLY* fame, Goliath: Dawson Palmer, the 8'7" giant who's played most of the monsters on the TV series "Lost In Space" & "Voyage to the Bottom of the Sea." Seen here as a Cyclopean monster in a "Lost In Space" episode. Shown for Mike Clark, Richard B. Curtis, Douglas Cyron, Mark Burbey & Morsh Pickett Jr.



Four of the Immortals of Monsterdom, only one of them still alive. Colin Clive, Dwight Frye & Edward Van Sloan, now all dead, try to hold down Boris Karloff as the one monster you can't keep down: FRANK-ENSTEIN. Shown for Gregory Zofirko, Terry Riske, Eddie Siegel, Alan Stewart & Thos. Lowryn. (Universol 1931.)

DRACULA'S DAUGHTER stepped out of the picture just as this shot was taken but the late Irving Pichel (top left) and still living Otto Kruger remain for the pleasure of Anthony R. Durost, Eric Muehlbauer, Dennis Tomeson, Ginger Willett & Kenny Smith. (Universol 1936.)





YOU AXED FOR IT!

This Beauty (?) Queen is seen again in **THE MONSTER THAT CHALLENGED THE WORLD** (1957) for Paul Dempster, Mike Loos, Scott Schnellker, Peri Troves, David Michel & Chas. Lorse.

Fuzz Face **THE WERE-WOLF** (Steven. Ritch) gives the 7 Year Itch to Thomas Crow, Gerald Broomfield, Geo. R. Ter-shokover, Jim Reed & Chas. Dodd.





THEY didn't ex for it—but they're getting it anyway! *Karloff the Krool* is shown here running a school for adult delinquents and he's keeping some of his students off class in the (classy) TOWER OF LONDON (Universal 1939). Let this be a warning to you, John D. Woll, John Ford, M. Sheridan, John R. Robbins, Mike Krchmo, Michael Schlesinger, Gormen Minchello & Jos. Kielaso.



YOU AXED FOR IT!

Blacky LoGoon gets speared, not spared, in THE CREATURE WALKS AMONG US (Universal 1955). Shown with a groan for Bruce Herros, Ed Hamell, Eb Taylor, Anthony De Angelis & Bruce Lickfield.





This Mexi-Monster was part of the ADVENTURE AT THE CENTER OF THE EARTH. He carries on (as he carries off the fainted heroine) for Clayton Cortinas, Lupe Amodor, Potty Porjes, Carlos Clorens, Lilio Chomette & Antonio Hela.



Quasimodo, **THE HUNCHBACK OF NOTRE DAME**, in the classic portrayal by Charles Loughton. Should bring back shuddersome memories for Harry Wilson, Grace Tolbat, Sam Rubin, Oscar Estes, Ann Reynolds, Bruce Yerke, Nathan Hind & Earl Kemp.

YOU AXED FOR IT!

Another look at the In-
visible Man (in his RE-
VENGE, 1944) for Gerry
St. Laurent, Louis Broke
Jr., Darryl Storm, Dole
Fittman, Mike Thompson
& Graham Royce.



THE UNKNOWN TERROR (of 1957) does his bubble both act again for Thod Swift, Diow Stanton, Rich-
ard Heft, Bill Trumbo, Marc Duvau & Mary McMahon.



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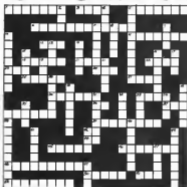
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